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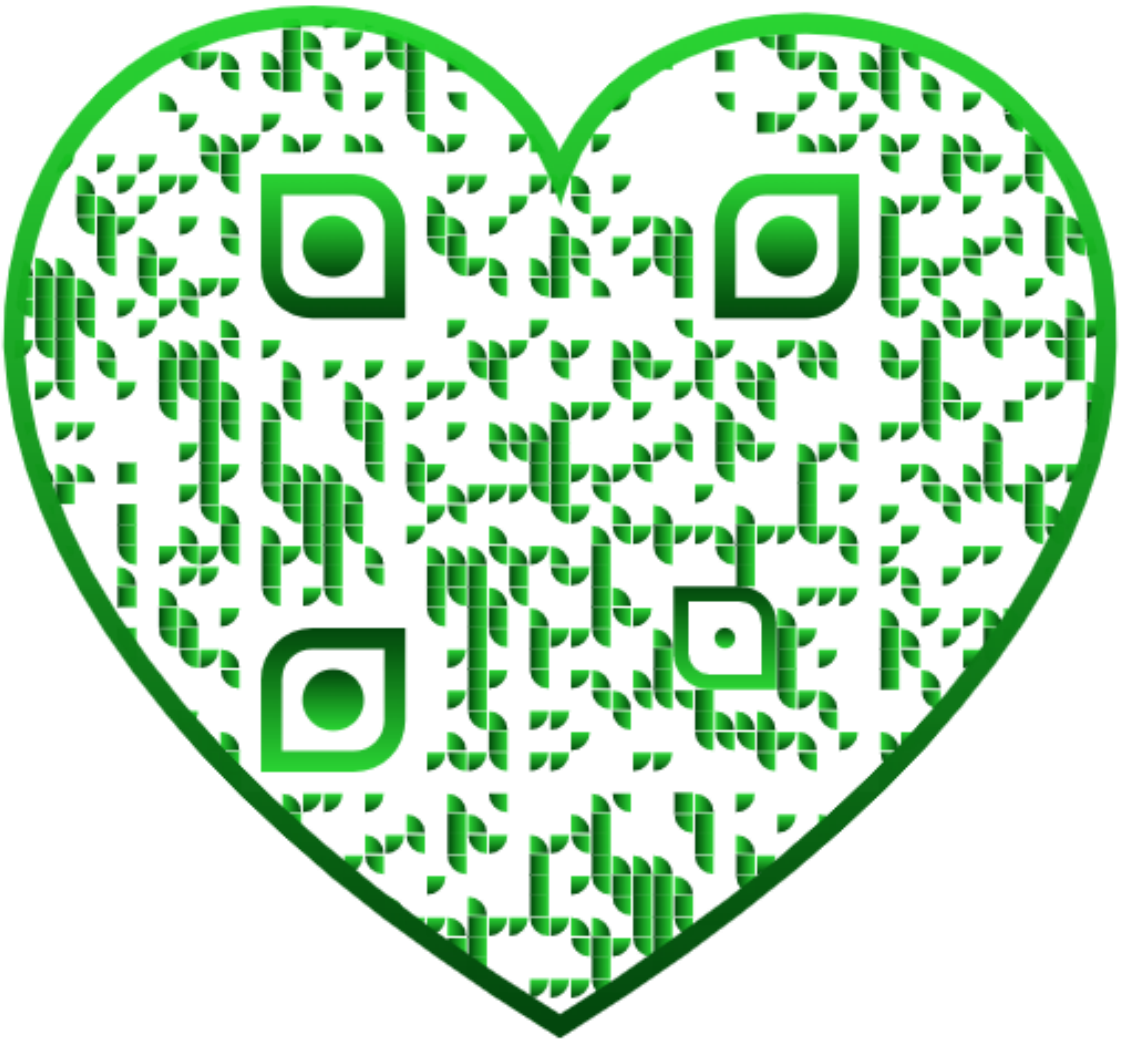

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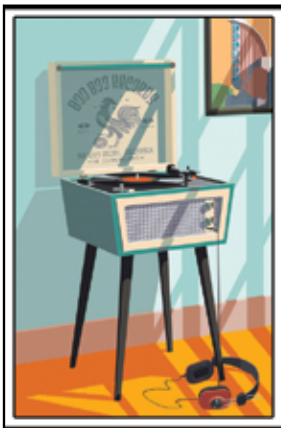

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ON THE COVER
Bob Dylan, 1975
Photo by Ken Regan

"And in the end the love you make is equal to the love you take."
– The Beatles

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The Best of Late Summer

New box sets, rereleased albums, record shows and music documentaries round our the season

THIS FALL, MOTT THE HOOPLE '74 will tour the U.S. for the first time in 45 years. The tour, featuring core '74 members Ian Hunter, Ariel Bender and Morgan Fisher, celebrates the 45th anniversary of their famous 1974 U.S. tour.

Mott The Hoople '74 is Ian Hunter (vocals and guitar), Ariel Bender (guitar) and Morgan Fisher (keyboards) joined by James Mastro (guitar, saxophone, mandolin), Steve Holley (drums, backing vocals), Mark Bosch (guitar), Paul Page (bass) and Dennis Dibrizzi (keyboards, backing vocals).

LEGACY RECORDINGS, A DIVISION OF Sony Music Entertainment, in conjunction with the John R. Cash Trust, is proud to unveil the definitive Johnny Cash online destination for Everything You Need To Know About the Man In Black.

The new JohnnyCash.com provides a definitive Timeline section where fans can look up This Day In History for Johnny Cash or visit Milestones from his life organized by decade.

"I am thrilled that everyone who loves my father and his music will now have a comprehensive place to learn more about the man, his life, and his ongoing legacy," said John Carter Cash on the launching of new Johnny Cash site.

SAVOY BROWN, WITH LEADER KIM SIMmonds at the helm has returned with *City Night* — their 40th album via Quarto Valley Records.

The album features Kim Simmonds on vocals and searing lead guitar, and he is complemented with the most consistent line-up in the band's history, going strong for more than 10 years now with Pat DeSalvo on Bass and Garnet Grimm on Drums.

"I have always opted for a non-mainstream, yet complimentary, music route ... one that would allow me personal and artistic freedom," said Simmonds. "In the end, it seems I've had the best of both worlds."

ON SEPTEMBER 4TH, THE LEGENDARY Brunswick Records singer and performer Jackie Wilson is honored with a star under his own name on the Hollywood Blvd. Walk of Fame.

Out now a must-have for collector's, the 3-disc set *The Harder They Come [Collector's Edition*], will include 6 hours of new bonus features just released from Shout! Factory.

EAGLE VISION ON SEPTEMBER 13TH releases John & Yoko: *Above Us Only Sky* which shares the untold story of John Lennon and Yoko Ono's unique relationship, and the artistic journey that culminated in the iconic *Imagine* album.

This feature-length documentary film is directed by Michael Epstein with a new and exclusive interview with Yoko as well as Klaus Voormann, Alan White and Jim Keltner - musicians who all played on the *Imagine* album.

To acknowledge the album's 50th year anniversary, Rhino Entertainment reimagines *The Soft Parade* on a newly expanded 3CD/1LP set that will be available on October 18 for $59.98. T*he Soft Parade: 50th Anniversary Deluxe Edition* houses the original studio album – and the B-side "Who Scared You" – newly remastered by Bruce Botnick, The Doors' longtime engineer and mixer. The product is a limited edition of 15,000 individually numbered copies with the original album on 180-gram vinyl.

TO MARK ITS 50TH ANNIVERSARY, THE Kinks will have A special release of *Arthur Or The Decline And Fall Of The British Empire* — out October 25th on BMG, which includes previously unreleased track 'The Future'

Included in this anniversary edition are 4 CDs comprising of 81 tracks in total, 5 of them unreleased and 28 previously unreleased versions. These include 2019 newly remastered versions of the original album from HD sources (in its original track listing), mono and stereo single versions, B-sides, alternate mono and stereo mixes, rehearsal tracks, BBC mixes and the lost Dave Davies' solo album, with bonus tracks.

LEGACY RECORDINGS, A DIVISION OF

CONTINUED ON PAGE 8

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CONTINUED FROM PAGE 6

Sony Music Entertainment, in association with Universal Music Group (UMG), will release *Country Music - A Film By Ken Burns* (The Soundtrack) in a collectible 5CD deluxe box set edition on August 30.

Legacy will release a suite of soundtrack products — including 2CD, 2LP and digital configurations of the multi-artist album — on September 13. *Country Music - A Film By Ken Burns* (The Soundtrack) showcases essential recordings, drawn from the nearly 600 music cues used in the documentary, covering the wide historic terrain of 20th century American country music. Filmmaker Ken Burns chronicles the diverse roots, evolution and stylistic diversity of 20th century American country music in his new 8-part (16.5 hour) documentary premiering Sunday, September 15 on PBS.

DURING THE LAST QUARTER 2019, McFarland will be publishing Sheree Homer's fourth book titled *Under the Influence of Classic Country*. It is a biography profiling thirty-six classic country and rockabilly artists. Exclusive interviews, archival reference material, and unearthed images showcase tales of life on the road, in the studio, and the genesis of landmark recordings.

THE 50TH ANNIVERSARY OF Elvis Presley's transformative Las Vegas residency at the International Hotel is commemorated this summer with *Live 1969*, a deluxe 11-CD box set out just out on RCA/Legacy Recordings, a division of Sony Music Entertainment. Also, just released on August 9th is the special 2-LP *Live at the International Hotel, Las Vegas, NV August 26, 1969*.

AFTER 43 YEARS AS A "LOST Album," *Sound City* by the Hollywood Stars is now available on Burger Records. The Hollywood Stars' Mark Anthony and their record producer Fowley wrote and recorded "King of the Night Time World" and "Escape," which would later appear on platinum-selling albums by Kiss and Alice Cooper.

PAUL KRASSNER, THE WRITER, investigative satirist and free speech advocate, who published the groundbreaking counterculture periodical, *The Realist*, died at age 87 inside his home after a brief illness in Desert Hot Springs California. Krassner was a leading voice to decriminalize marijuana for many decades. Additional titles under his name are *Pot Stories For The Soul* and *Psychedelic Trips for the Mind*.On September 24, 2019, *Zapped by the God of Absurdity: The Best of Paul Krassner* is set for publication.

WE'VE ALSO LOST D A (DONN Alan) Pennebaker who passed away at age 94 of natural causes on Long Island, New York, widely regarded as a pioneer of cinema verite filmmaking. His influential music documentaries include *Don't Look Back*, a 1965 UK tour movie of Bob Dylan, and 1973's *David Bowie Ziggy and the Spiders From Mars* In 2012 he received a Lifetime Achievement Academy Award. Author, deejay, and record producer Andrew Loog Oldham offered, "D.A. Pennebaker is an audio visual Walt Whitman of our musical heritage."

ON AUGUST 30TH, ZAPPA Records/UMe will release a 40th anniversary 3CD deluxe edition of *Frank Zappa's Orchestral Favorites* featuring brand new proper hi-fi transfers of the original tapes, a newly created cover, and extensive liner notes from Zappa Vaultmeister Joe Travers and former Zappa bandmate Terry Bozzio who recounts performing at the concerts and provides unique illustrations for the collection.

Produced by Ahmet Zappa and Joe Travers, the comprehensive collection will include the original album plus the entire evening performance from September 18, 1975 spread across two additional discs. The Zappa Family Trust and UMe will also reissue Zappa's classic compilation album *Mothermania* on vinyl to commemorate its 50th anniversary. The album was made by Frank Zappa in 1969 as a response to the many compilations that were being issued with the same material. He decided to release his own version and used exclusive edits and mixes of Mothers of Invention tracks from the albums *Freak Out!, Absolutely Free and We're Only in It for the Money*.

COMING IN NOVEMBER FROM Backbeat Books is *Sympathy For the Drummer: Why Charlie Watts Matters* by Mike Edison. It captures the energy of the Rolling Stones and the times in which they lived – and illustrates why "The Greatest Rock 'n' Roll Band In The World" needed the world's greatest rock 'n' roll drummer. Musician/drummer Edison is the former editor and publisher of *High Times* magazine. Our next issue of RCN will have a story by Harvey Kubernik on the Stones' "Gimme Shelter" from *Let It Bleed*, which will turn age 50 in November. The band is encoring with the song on their summer No Filter US tour.

THE HOLLYWOOD RECORD Show is a Three-Day, music & record festival which takes place Friday through Sunday, October 11th-13th, 2017, at the **Los Angeles Marriott Hotel & Convention Center**, 2500 N Hollywood Way in Burbank, California. Located in Los Angeles County home to all the major record labels past & present. The Hollywood Music Show is the perfect music buying experience for music aficionados who prefers a "physical music playback experience" as Dino Gill the founder of Hollywood Record Show states. Attendees get to interact with over 120 vinyl dealers from all over the world. Dealers from as far away as England will be on hand to over vinyl collector's vinyl imports and rarities. Attendees will have access to huge selections of vinyl, 45s and other forms of physical. Some dealers will be selling vintage retro audio gear and music fashion at very reasonable prices. Family friendly environment and children are admitted free with parent.

The Hollywood Record Show kicks off on Friday, October 11th, at 7pm. The Friday show is only open to VIP re-entry ticketholders. VIP re-entry ticketholders will have the benefit of snagging the best vinyl deals with early entry on Saturday, October 12th at 8am and again on Sunday, October 13th at 9am. VIP tickets are available online at www.HollywoodRecordShow.com and from Rockaway Records in Silver Lake, CA & Freakbeat Records in Sherman Oaks, CA.

Lodging for the Hollywood Record Show is available at a discounted rate of $165.00 per night at the Los Angeles Marriott while rooms last. For people flying in from out of town for the day a free shuttle is available from Bob Hope Airport to the Marriott.

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All That Jazz

Discovering the husky, jazz stylings of Maggie Herron in unlikely Waikiki

BY GILLIAN G. GAAR

Maggie Herron

ONE OF THE PLACES I MOST like to visit in Waikiki is the hotel Halekulani, which translates to "House Befitting Heaven." There's nothing better than cocktail seating at House Without a Key, a restaurant with an outside patio, a glorious view of Diamond Head, and live music and hula every night. It's the ultimate tropical setting.

But there's another venue with live entertainment at the hotel. Lewers Lounge is located in what was once the original lobby, and with its dark seats, candles, and subdued lighting, aims to create a vintage cocktail lounge experience (my favorite cocktail is the Lost Passion: "a sophisticated blend of tequila, Cointreau and fresh juices, topped with Champagne"). There's jazz seven nights a week. You won't hear "I Want to Go Back to My Little Grass Shack" or "Sophisticated Hula" here. Instead, it's a mix of standards and show tunes: "The Very Thought of You" and "The Music of the Night."

One evening, about six years ago, I was sipping my Lost Passion and listing to a jazz trio headed up by a striking woman who was singing and playing the piano. She had the kind of deeper, huskier voice that made me think she'd sound good singing a song like the sultry "Whatever Lola Wants" from the musical *Damn Yankees*. And then her next song turned out to be — "Whatever Lola Wants" from *Damn Yankees*. I laughed at my foresight. After she finished, she asked me, "Why did you laugh?" I told her.

And that's how I met Maggie Herron.

Like a number of people, Maggie came to Hawaii on a visit, fell in love with it, and ended up staying. She landed gigs on Oahu, the Big Island (that's the main island of Hawaii), and even the small island of Lanai (population: 3000), where she had a 13-year residency. "It was totally my speed," she told me of her island life. "I could run, bike, swim. I could have a big garden, and I could play music several hours a day, so that was a great lifestyle for me."

Though she played contemporary rock and pop in the lounges, Maggie trained as a classical musician (I must ask her if she can play the overture to Bizet's *Carmen* on my next visit). And over the years, she became increasingly interested in jazz. "I was so intrigued by it, because I didn't really grow up hearing jazz in my house," she says. "We heard Sinatra, and Dean Martin, and Peggy Lee, and that kind of thing, but not real jazz. Then I started hearing John Coltrane, and Miles Davis, and Bill Evans, and I was just so intrigued by it. And I was so envious of people that grew up having listened to it, and actually going to jazz

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CONTINUED FROM PAGE 10

school and learning jazz. So I just started listening and trying to understand the chordal structures, and the inversions, and the concept of soloing. So anything jazz, I'm completely self-taught."

Maggie's sets at Lewers Lounge are mostly covers, with a few originals mixed in. But her albums are a different story. Her first CD, *In The Wings* (2011; an improved, remixed version was released in 2014) is mostly originals, the sole exception being a breezy arrangement of the standard "It Could Happen to You." Maggie has the kind of voice reviewers invariably describe as "smoky" (and don't take my word for it; just enter the terms "Maggie Herron" and "smoky" in your search engine). It's something that brings an additional character to a slinky number like "I'm the Answer to Your Problems." There's an additional touch of sophistication with two songs in French ("J'attends" and "Dans le Vide de la Nuit"). I also like the supple sax lines throughout (played variously by Paul Lindbergh, Doug Webb, and Bob Sheppard).

Good Thing (2015) has a diverse mix of material; it's is likely one of the few — only? — albums to feature covers of both Joni Mitchell's "Woodstock" and the standard "Moon River." On the former number, Maggie's deeper voice (in comparison to Mitchell's) gives the song a bittersweet quality in its nostalgic look back; the latter song is wonderfully languid. It's the first album to feature songs Maggie co-wrote with her daughter, Dawn. "I do write lyrics, but I really encourage my daughter to be the lyricist," Maggie says. "Because I think she's an exceptional lyricist." And what do you know, there's "The Very Thought of You," along with other standards like "Straighten Up and Fly Right" and "Body and Soul." This was Maggie's first album to win the Na Hoku Hanohano Award for Jazz Album of the Year — the Hawaiian Grammy.

Between the Music and the Moon (2017) was another Na Hoku Hanohano award winner (as well as being an album comprised entirely of originals), co-produced by Grammy award winning LA musician and arranger Bill Cunliffe. This is an album about the pleasures and perils of desire, as is obvious with songs like "Seduction," and the modern twist given to the story of Little Red Riding Hood in "Wolf." I love the Latin swing of "Ritmo Latino" and the cool romanticism of "Notre Amour." And the robust, swaggering horn section of the opening track ("Wolf") is nicely matched by the spare instrumentation of the closing song, the bluesy, sassy "I Lie Just a Little," with Maggie singing to the sole accompaniment of Dean Taba's bass.

Are you surprised that *A Ton of Trouble* (2018) was another Na Hoku Hanohano award winner? You shouldn't be. It has her contemplative take of the Beatles' "In My Life," which, she says, "has always been a favorite of mine; I just simply love it." It's striking because again, there's no piano; just Maggie's voice, Dean Taba's bass, and a delicate guitar from Larry Koonse. The album's executive producer, Michael Beasley, suggested Maggie cover Leonard Cohen's "Dance Me to the End of Love." Good call; it has a dark, late-night cabaret feeling that's beguiling. There some snappy and snazzy stuff on this album, like the title track and the cheeky "Perfect Specimen." But I'm partial to "The Dove & The Bourbon," a moving song about mortality (co-written with her son-in-law, Len Gambla).

Maggie has the kind of voice reviewers invariably describe as "smoky" (and don't take my word for it; just enter the terms "Maggie Herron" and "smoky" in your search engine). It's something that brings an additional character to a slinky number like "I'm the Answer to Your Problems."

Which brings up to Maggie's latest album, the just released *Renditions*. It's a good representation of what's like to see at Lewers Lounge. "Ain't Misbehavin'." "I'm Beginning to See the Light." "Just One of Those Things." "Gee Baby Ain't I Good to You." And another nod to the Beatles with "I Will." It's a back to basics album; no flashy horn arrangements, just some piano and bass, maybe a bit of drums or sax, the occasional guitar and flute. While her other albums have spotlighted her songwriting skills, *Renditions* is simply an album of songs she loves to play. It's a record to chill out to, with the lights low and your favorite beverage at hand.

Maggie's avoided the grind of being a touring musician by finding the right place to live, and then using her formidable talents to carve out a place for herself so that she didn't need to leave. Four nights a week (Wednesday through Saturday) she's at Lewers Lounge, a gig she describes as "really perfect for me," and the rest of the week she can enjoy the splendors of Hawaii (she plays the occasional gig elsewhere as well). I'd say she's done very well for herself.

maggieherron.com, www.facebook.com/maggiemaryherron

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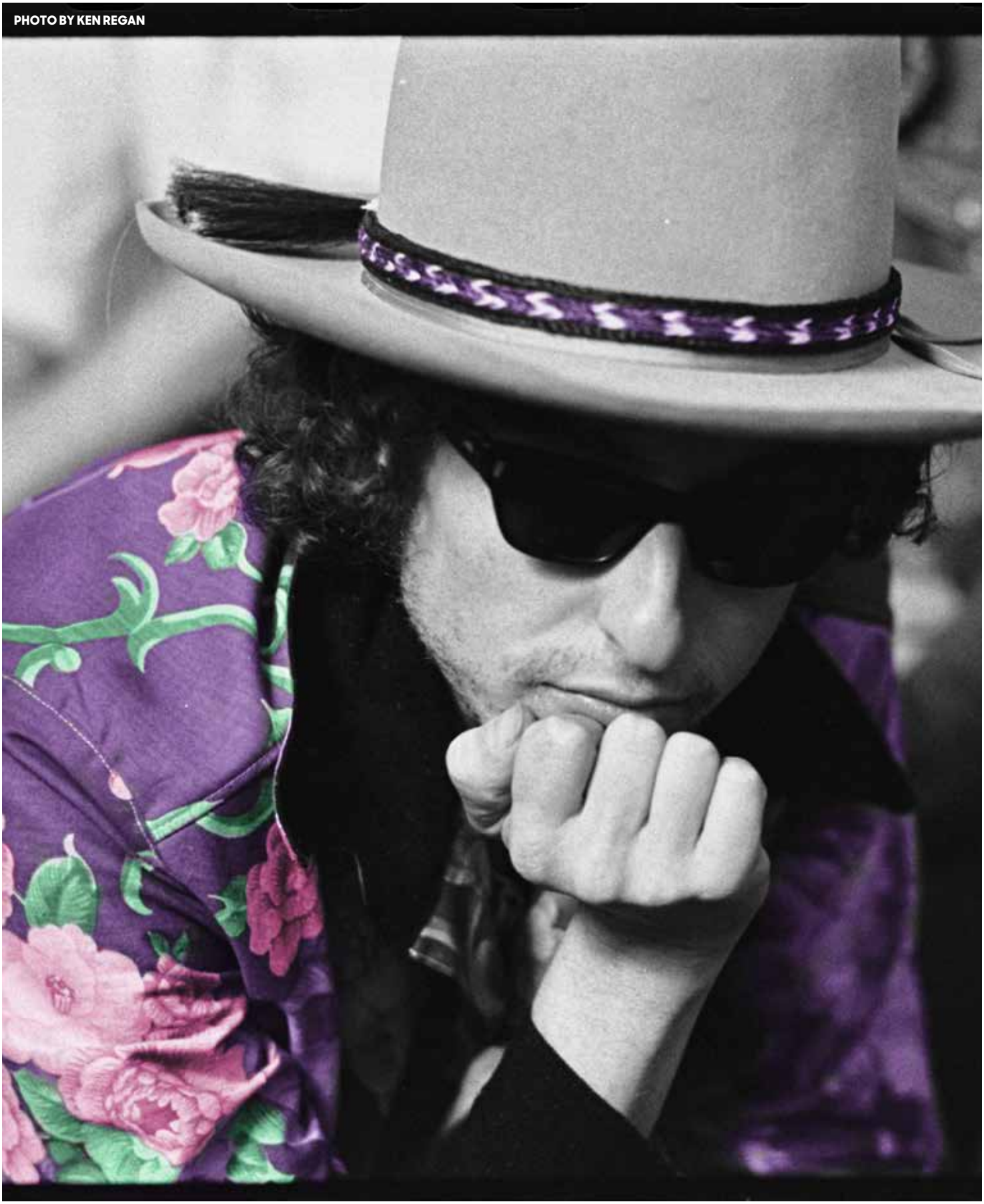

PHOTO BY KEN REGAN

BOB DYLAN ROLLING THUNDER REVUE

The Rolling Thunder Revue: the 1975 Live Recordings box set and the *Rolling Thunder Revue* documentary capture the magic of Bob Dylan's legendary concert tour

BY HARVEY KUBERNIK

A COMPREHENSIVE anthology of music from the mythic first leg of Bob Dylan's groundbreaking Rolling Thunder Revue, this 14CD box set includes all five of Dylan's full sets from that tour that were professionally recorded.

The collection also provides the listener with an intimate insider's seat for recently unearthed rehearsals at New York's S.I.R. studios and the Seacrest Motel in Falmouth, MA plus a bonus disc showcasing one-of-a-kind performances from the tour.

The compilation features 148 tracks in all, with more than 100 of those never previously released. The box set includes a 52-page booklet featuring rare and never-before-seen Rolling Thunder Revue photos and a revelatory essay by novelist/musician Wesley Stace. Concurrent with the issue pf the 14CD box set will be a reissue of *The Bootleg Series Volume 5* on vinyl, back in print for the first time since 2002 as a 3LP set with a 64-page booklet.

LAUNCHED IN THE FALL OF 1975, BOB DYLAN'S Rolling Thunder Revue flouted the touring conventions of the time by featuring an eclectic cast of characters and playing small and unusual venues with little advance notice.

The shows would often stretch to more than four hours long, generating some of the artist's most dramatic and dynamic on-stage perfor-

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CONTINUED FROM PAGE 15

mances ever. Dylan debuted the new songs he'd written for his forthcoming *Desire* album (eventually becoming one of his most acclaimed and popular in his canon) with an intensity that Dylan had reached ten years earlier with his incendiary tours with musicians who became The Band. He also took interpretative rides through his back catalog and broke out some unexpected covers.

Dylan gathered amazing friends and collaborators for his ensemble – dubbed Guam for the tour – that included T Bone Burnett, Mick Ronson, Joan Baez, Ramblin' Jack Elliott, Bobby Neuwirth, Scarlet Rivera, Ronee Blakley, Steven Soles, David Mansfield, Rob Stoner, Howie Wyeth and Luther Rix.

Poet Allen Ginsberg, Joni Mitchell and Roger McGuinn brought their talents to the show's encores. Dylan assembled musicians from various backgrounds and sensibilities and mold them into a tight musical unit on stage.

"Since 2002, when *The Bootleg Series Vol. 5* made it possible to hear some of the 1975 live recordings I've felt that this tour delivered what the 1974 *Before the Flood* tour with The Band only promised, but deferred — passionate re-engagements with the great catalogue, and powerful new compositions as well," posed Cal Poly San Luis Obispo English and Literature Professor and poet, Dr. James Cushing, a deejay at KEBF-FM, who once hosted a program *Bob Dylan's Lunch* on the radio dial.

"For the Rolling Thunder tour, Dylan had a great recent LP out, *Blood on the Tracks*, and a fresh one in the can, *Desire*.

"He sings like a man who knows his new songs are strong. The MVP in the 1975 group is clearly violinist Scarlett Rivera, whose mournful gypsy sound links the older songs with *Desire* and opens up connections with country swing bands and a few Bessie Smith records."

Bob Dylan – *The Rolling Thunder Revue: The 1975 Live Recordings* serves as a companion piece to the new film, *Rolling Thunder Revue – A Bob Dylan Story by Martin Scorsese* that premiered on Netflix on June 12. It's produced by Jeff Rosen & Margaret Bodde and edited by David Tedeschi.

Setting out across a 1975 America exhausted politically, economically and socially, a busload of musicians—assembled by Bob Dylan—hits the road in search of new creative horizons. The resulting tour, the Rolling Thunder Revue, would reveal a Dylan rarely seen: playful, mask-wearing, intense, expansive, rejuvenated.

Masterfully capturing both an icon and a nation in transition, director Martin Scorsese tells the tale using footage that was abandoned for decades, now gorgeously restored, taking viewers into the heart of a freewheeling, electrifying musical gamble. Inspired by Dylan's own restless spirit, Scorsese performs some breathtaking sleight of

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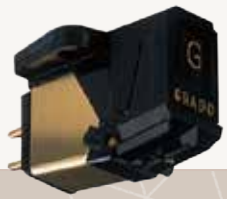

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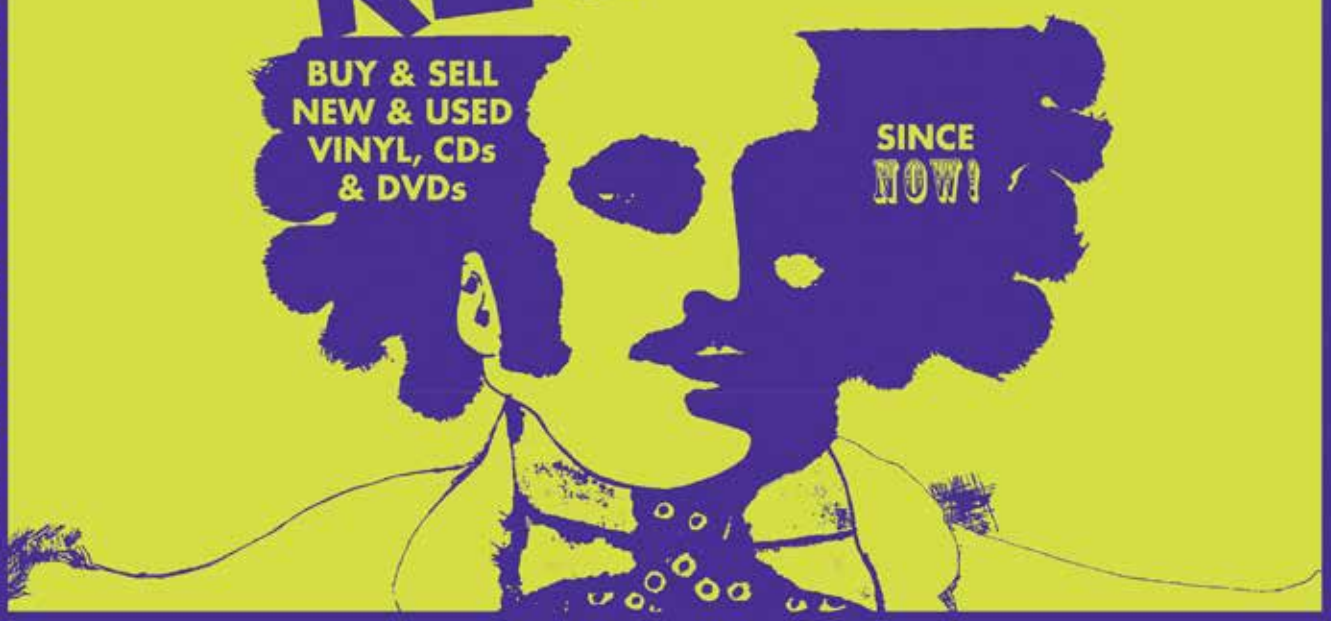

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hand, summoning nostalgic fantasists, boxers, magicians, starlets and testifiers of all stripes, and exploding the boundaries of what makes a conventional documentary.

An essential piece of mythic storytelling, Scorsese's chronicle features Joan Baez, Rubin "Hurricane" Carter, Sam Shepard, Allen Ginsberg and, giving his first on-camera interview in a decade, Bob Dylan.

Rolling Thunder Revue: A Bob Dylan Story by Martin Scorsese illustrates and vibrates with the promise of America, a then-200-year-old experiment in a state of flux. The film goes beyond mere reclamation of some of the most extraordinary music of Dylan's career—it's a roadmap into the wild country of artistic self-reinvention.

EVERY ONE OF BOB DYLAN'S performances in the movie can be found in this set.

BOB DYLAN – THE ROLLING THUNDER REVUE: THE 1975 LIVE RECORDINGS

DISC 1:
S.I.R. Rehearsals, New York, NY – October 19, 1975
DISC 2: S.I.R. Rehearsals, New York, NY – October 21, 1975
DISC 3: Seacrest Motel Rehearsals, Falmouth, MA – October 29, 1975
DISC 4-5: Memorial Auditorium, Worcester, MA – November 19, 1975
DISC 6-7: Harvard Square Theater, Cambridge, MA – November 20, 1975
DISC 8-9: Boston Music Hall, Boston, MA – November 21, 1975 (afternoon)
DISC 10-11: Boston Music Hall, Boston, MA – November 21, 1975 (evening)
DISC 12-13: Forum de Montreal, Quebec, Canada – December 4, 1975
DISC 14: Rare Performances

Besides the Bob Dylan songs "Mr. Tambourine Man," "Ballad of a Thin Man," "Just Like a Woman," "It Ain't Me, Babe," "Knockin' on Heaven's Door," and "It Takes a Lot to Laugh, It Takes a Train to Cry," and Dylan's collaborations with Jacques Levy, "Romance in Durango," "Rita May," "Joey," Isis," "Hurricane," and "Oh, Sister," the package also houses "People Get Ready" by Curtis Mayfield; "This Land Is Your Land" from Woody Guthrie and "The Tracks of My Tears" by the team of William Robinson, Jr., Pete Moore, and William Tarplin.

William Robinson, Jr., Pete Moore, and William Tarplin are listed as composers on the "Tracks of My Tears" tune in the credits, although Tarplin, the legendary Miracles and Smokey Robinson principal guitarist and co-writer of many hit Motown-Tamla recordings, was actually named Marvin Tarplin, not William Tarplin.

I ASKED MULTI-INSTRUMENTALIST and a Bob Dylan keyboardist Al Kooper if he saw the influence of William "Smokey" Robinson on the songwriting of Dylan. I did.

"I've cut probably three other Smokey Robinson tunes over my career," stressed Kooper in a 2010 interview we conducted. "He's special.

"One of my favorite things," reminisced Al, "is when I called Dylan one day and said, 'Hey...What are you doing?' And he replied, 'Eating a piece of toast and listening to Smokey Robinson...' So, that makes a lot of sense."

The Byrds' Roger McGuinn is heard on the Rolling Thunder multi-disc set, supplying guitar and vocals on "Knockin' on Heaven's Door" and "This Land Is Your Land."

During 2010 I interviewed Roger and really wanted to know his first impressions of encountering Dylan's tunes.

CONTINUED ON PAGE 20

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"Our early producer Jim Dickson was definitely a large part of the formation of the group and the attitude. It was his pick to do 'Mr. Tambourine Man.' He got a demo of it before (Bob) Dylan released it. Jim loved the song. We didn't get it. He had to bring Bob Dylan around to the World Pacific Studio for us to do the song at all.

"Dylan came over with Bobby Neuwirth and we played 'Mr. Tambourine Man' and 'All I Really Want To Do' for Dylan and Bobby, and Neuwirth said, 'Wow. You can dance to it.' After 'All I Really Want To Do,' Dylan said, 'what was that?' And we responded, 'That was one of your songs, man.' 'I didn't recognize it,' he replied. (laughs).After 'Mr. Tambourine Man' we just loved Bob Dylan's writing. I had a real heart for his lyrics and really sang them from the heart," confessed Roger.

"I remember one time Dylan took me aside, I went over to the hotel he was staying at and said, 'You know, I used to think of you as just an imitator but I heard 'Lay Down Your Weary Tune,' and listened to that and you're doing something that wasn't there before. That's really good.'

"Dylan's stuff is brilliant. I coined the term that he was the 'Shakespeare of our time.' It was like knowing Shakespeare here. Dylan was carrying on Kerouac and Ginsberg. The baton had been passed. I remember Ginsberg said 'I think we're in good hands.'"

Roger McGuinn is no stranger to the Woody Guthrie legacy. He performed "This Land is Your Land" during Rolling Thunder, and in 1967 with the Byrds, waxed "Pretty Boy Floyd" on The Byrds' *Sweetheart of the Rodeo*.

"Woody's stuff is really excellent quality, as is most folk music," enthused Roger. "We know it stands the test of time. It's a timeless art form and so is early country music. It's the same thing. It's an off-shoot of folk music.

"In the folk scene Woody was very big. I saw that Billy Bragg did the Woody songs with the Wilko band. I admired Woody's work and it seemed like a good choice because it was countryish, and we did more of a country approach than he did. It fit very well I thought."

In 1982 I produced a live recording on Allen Ginsberg at The Unitarian Church in Los Angeles and arranged for him to read at some music venues around Southern California over the years, including his 1984 debut McCabe's Guitar Shop date in Santa Monica.

During 1990 I served as the project coordinator of the recording set *The Jack Kerouac Collection* and invited Ginsberg, Ray Manzarek, Jerry Gracia and Michael McClure to contribute to the liner note booklet.

IN 1996 I INTERVIEWED ALLEN ONE afternoon for *HITS* in Rhino Records' conference room in Westwood, California.

We discussed Bob Dylan, the Rolling Thunder tour, record producer John Hammond, Sr., and poetry. Ginsberg contributed vocals and finger cymbals on the trek.

An edited text then was published in *The Los Angeles Times* on April 7, 1997 when the newspaper asked me to pen one of the obituary/tributes on Ginsberg when he died.

In 2006 I penned the liner notes for the first-ever compact disc of Ginsberg's *Kaddish* album, for Water Records, a live reading of the epic poem from Brandeis University that Atlantic Records' Jerry Wexler released in 1965.

"I visited John Hammond, Sr. in the hospital, on his deathbed, years ago, and our final conversation was about Robert Johnson and Bob Dylan" volunteered Ginsberg in one of our dialogues. "Well, I think I ran into him in the early 60's. He knew my poetry quite well. But it was around *The Rolling Thunder Revue* with Dylan that we got more intimate.

"I was on *The Rolling Thunder* tour, doing a little singing, and I had a whole bunch of new material I had done with Dylan in 1971. In 1971 Dylan and I went into a studio and improvised. I had 40 minutes of music with him. So I brought that to Hammond in 1975, after the tour. I had a bunch of new songs and he said, 'Let's go in the studio and make an album.'

"I had some musicians who had been with me since 1968 or 1969 since the Blake. David Mansfield from the *Rolling Thunder* tour and a wonderful musician, Arthur Russell.

"So we got together at CBS Studios and did another 40 minutes of music, and later, John Hammond put the two together. He had left Columbia and started his own label, John Hammond Records, to be distributed by Columbia.

CONTINUED ON PAGE 22

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So he not only put out what he did with me, he put out a double album, and he got [photographer] Robert Frank, who had done the Rolling Stones' *Exile On Main Street* album cover, whose an old friend, to make a composite for our cover, and there was a really good play list inside, and the text was a good deduction.

"However, the record didn't sell. Before I had a chance to rescue the further 10,000 copies they (Columbia) had, they shredded them, so they were gone, and a rarity now," he sighed.

"So then in the 1970's, I began turning on to Dylan. I knew him in the 60's," Ginsberg recollected.

"He taught me the three chord blues pattern. So he was my instructor. I began singing in India, Mantra, and in the great 60's, I began transferring the sacred music idea to Blake, and began transferring that to folk music, and then got together with Dylan in the early 70's.

"I don't think I would have been singing if it wasn't for younger Dylan. I mean he turned me on to actually singing. I remember the moment it was. It was a concert with Happy Traum that I went to and saw in Greenwich Village. I suddenly started to write my own lyrics, instead of Blake. Dylan's words were so beautiful.

"The first time I heard them I wept," Allen revealed. "I had come back from India, and Charlie Plymell, a poet I liked a lot in Bolinas, at a *Welcome Home Party* played me Dylan singing 'Masters Of War' from *Freewheelin' Bob Dylan*, and I actually burst into tears. It was a sense that the torch had been passed to another generation. And somebody had the self-empowerment of saying, 'I'll Know My Song Well Before I Start Singing It.'

"Bob Dylan's film, *Renaldo and Clara*. Dylan delivers. Well, first of all, it's Dylan extending himself to the extreme, and including all his friends and all his inspirers, and all his workable companions in a big circus going through America. A musical circus. His mother was along at one point. His kids were along at one point. His wife was along. Joan Baez's kid was along. So it was this great family outing trying to hit all the small towns, originally, like in Kafka's *America*.

"The *Rolling Thunder* tour. The traveling circus in Kafka's *America*. For me it was great, and to hear Dylan so often, I was able to hear backstage, in the audience, from the side, in the wings, and go out to the furthest seats with a pass.

"He was at a peak of musicality and energy and inspiration. Like 'One More Cup of Coffee' and 'Idiot Wind.' Which is one of my favorite lyrics with a national lyric. Its great 'Circles around your skull.' Really quite manic. It was great to see a band on a rock n roll tour. *Rolling Thunder Revue* on a grand tour, and see all the work that went into it."

Harvey Kubernik is an author of 15 books. His literary and music anthology *Inside Cave Hollywood: The Harvey Kubernik Music InnerViews and InterViews Collection Vol. 1*, was published in December 2017, by Cave Hollywood.

Kubernik's *The Doors Summer's Gone* was published by Other World Cottage Industries in February 2018 and been nominated for the 2019 Association for Recorded Sound Collections Awards for Excellence in Historical Recorded Sound Research.

During December 2018, Sterling/Barnes and Noble published Kubernik's *The Story of The Band From Big Pink to the Last Waltz*. This century Harvey penned the liner note booklets to the CD packages of Carole King's *Tapestry*, Elvis Presley *The '68 Comeback Special* and The Ramones' *End of the Century*.

Kubernik's writings have been printed in several book anthologies, including *The Rolling Stone Book of the Beats* and *Drinking with Bukowski*. He is the project coordinator of the recording set *The Jack Kerouac Collection*.

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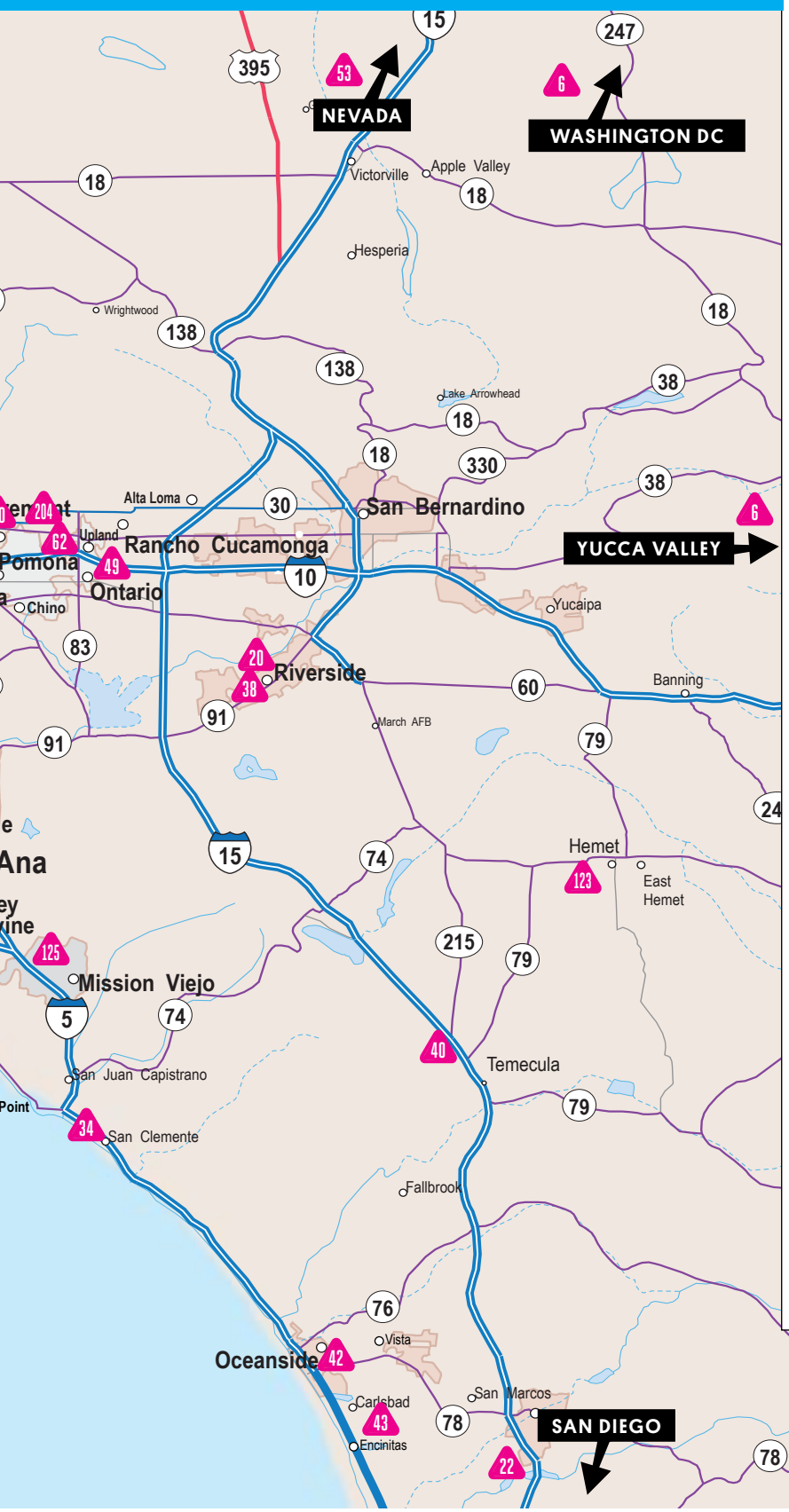
ER MAP | SOUTHERN CALIFORNIA AND BEYOND



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201	Jockamo Records	522 E. Santa Clara St	Ventura	93001
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203	Voodoo Vinyl	24269 Main Street	Newhall	91321

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62	Penny Lane Records	235 E 9th Street	Upland	91786
204	Upscale Audio	2058 Wright Ave	La Verne	91750

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33	Far West Record Supply	SEE OC Record Show	Buena Park	90620
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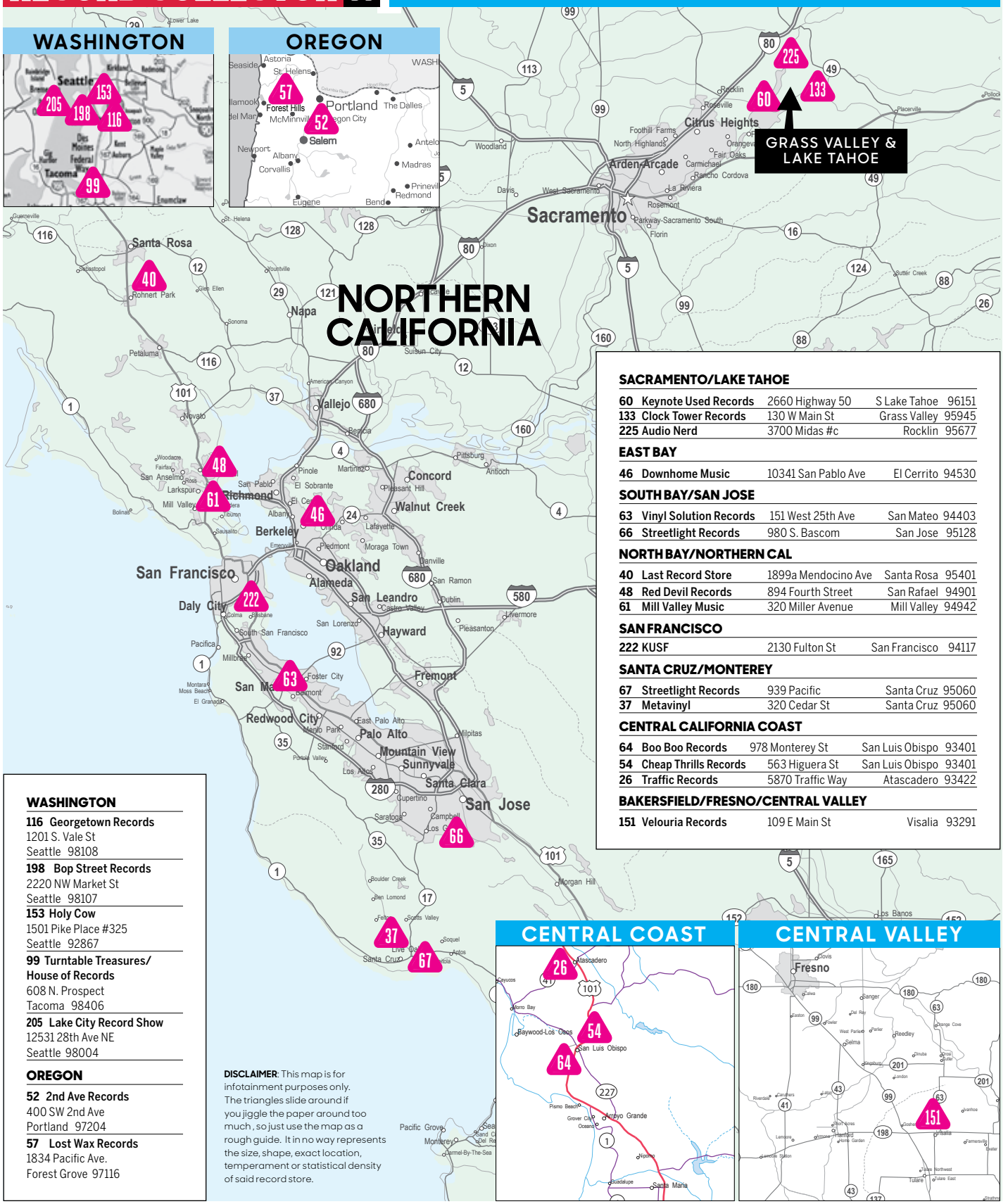
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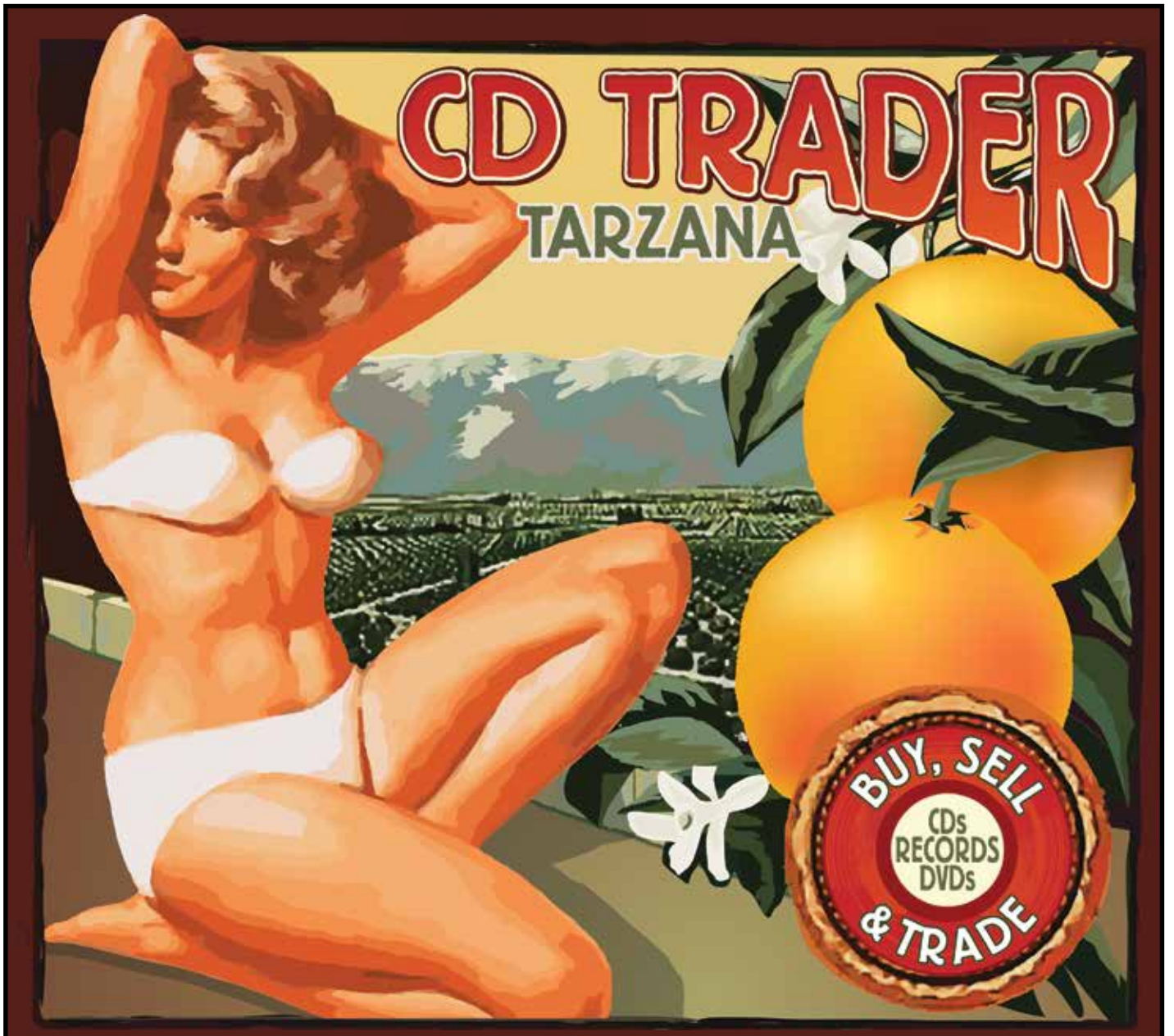

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A Sixties Soundtrack

Curated by director Quentin Tarantino, the *Once Upon A Time... in Hollywood* soundtrack celebrates 1969's radio hits

BY HARVEY KUBERNIK

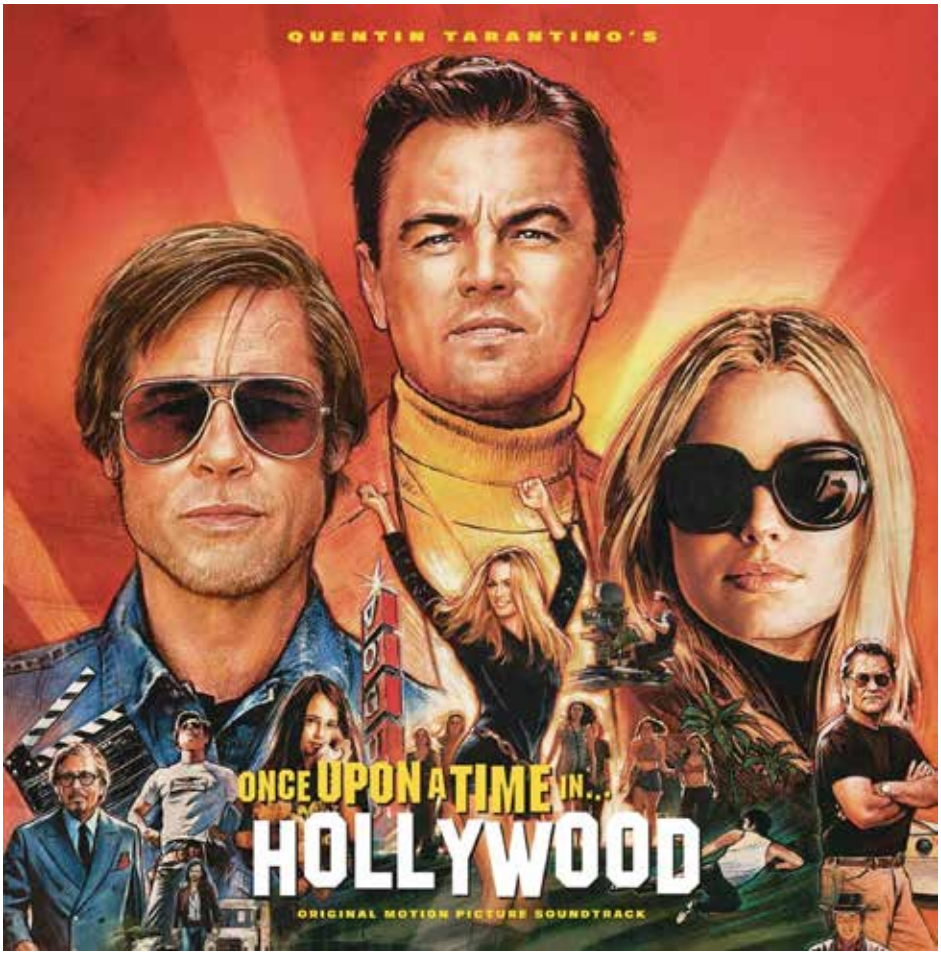
THE SOUNDTRACK FOR QUENtin Tarantino's music-laden film *Once Upon a Time... in Hollywood* is available now. The soundtrack released globally through Columbia Records coincides with the nationwide film release.

Personally curated by Tarantino himself, the soundtrack is a love letter to the music of 1960s-era Hollywood. The *Once Upon a Time... in Hollywood* soundtrack features over 20 tracks from artists such as Paul Revere & The Raiders, The Box Tops, Buffy Sainte-Marie, Jose Feliciano, Dee Clark, Deep Purple, Vanilla Fudge, The Bob Seger System, Los Bravos, and Neil Diamond, as well as vintage radio advertisements, creating a true time capsule of a golden era of filmmaking.

Quentin Tarantino's *Once Upon a Time... in Hollywood* visits 1969 Los Angeles, where everything is changing, as TV star Rick Dalton (Leonardo DiCaprio) and his longtime stunt double Cliff Booth (Brad Pitt) make their way around an industry they hardly recognize anymore. The ninth film from the writer-director features a large ensemble cast and multiple storylines in a tribute to the final moments of Hollywood's golden age.

Written and directed by Quentin Tarantino, the film also stars Margot Robbie as Sharon Tate plus Al Pacino, Emile Hirsch, Timothy Olyphant, Dakota Fanning, Bruce Dern, Lena Dunham, and more.

HIGHLY EFFECTIVE ON SCREEN AND THE soundtrack are era-specific deejay intros from famed KHJ radio personalities The Real Don Steele and Humble Harve dovetailing product advertisements and weather reports from 1969.



There are several recordings broadcast in the movie but not incorporated in the soundtrack: Aretha Franklin's "The House that Jack Built," Otis Redding's "I Can't Turn You Loose," "Soul Serenade," courtesy of Willie Mitchell, Billy Stewart's rendition of "Summertime," and the potent screen-only inclusion of The Rolling Stones' "Out of Time."

The "Out of Time" heard in the movie's score takes on prophetic significance and is a telling musical sequence foreshadowing the celluloid tale's murderous task ending.

The initial media announcement earlier in 2019 of the *Once Upon a Time in Hollywood* soundtrack album had listed the addition of the Rolling Stones' "Out of Time" culled from the epochal Stones' *Aftermath* UK edition, cut in Hollywood at RCA Studios in 1966, produced by their manager and liner note flapsmith, Andrew Loog Oldham. An edited version also appears on the Stones' 1967 album *Flowers*.

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The actual "Out of Time" eventually implemented in *Once Upon a Time in Hollywood* is from their *Metamorphosis* compilation album of 1964-1970 outtakes and alternate versions, produced by Andrew Loog Oldham and Jimmy Miller, issued in June 1975 by ABKCO Records.

This "Out of Time," was done in England at Pye Studios April 27-30, 1966, produced by Mick Jagger for Oldham, featuring singer Chris Farlowe, for which Jagger recorded a reference vocal for the artist he was producing on a backing track comprised of English session musicians including guitarists Jimmy Page and Big Jim Sullivan, and overdubbed horn section assembled from the Ronnie Scott jazz club bandstand.

The result featuring Chris Farlowe was a number one UK hit single for Oldham's Immediate Records label.

In July 2018 I interviewed Andrew Loog Oldham and he reminisced about both his "Out of Time" studio endeavors.

"In one of my dreams that did not come true, Mick and Keith and I were gonna be Holland-Dozier-Holland for Immediate. That was the original idea. But it didn't work out. Everybody got extra busy, whatever. But that was one of the original thoughts behind it. Mick did a wonderful job on Chris Farlowe's 'Out of Time' and his album. Expensive. 12, 000 pounds. A lot of money then. The price of a Rolls Royce Phantom V.

"It was also Mick's first production with me for my label Immediate. The only reason Mick, Keith and I started to produce together was that we like to do things the Beatles hadn't done.

"There came a settlement between the Rolling Stones and Allen Klein in the early seventies that I didn't know much about. 1973 or '74. I was living in Paris with my wife Esther. We got together with Mick and Bianca. Mick was meant to be settling with Allen Klein. Mick was gonna deliver great tracks and stuff that would make a great last album of the deal between the Stones and ABKCO. And then Mick and I were supposed to get together in New York to mix it and this was the album that would become *Metamorphosis*.

The "Out of Time" heard in the movie's score takes on prophetic significance and is a telling musical sequence.

"I was not privy to what was going on. But Mick obviously changed his mind and delivered a bunch of lesser stuff to Allen Klein. It was just abysmal.

"In an attempt to not only rescue the album but make it complete, a full album, when I used to do Andrew Loog Oldham Orchestra recording sessions for Decca, when say 2 hours and 10 minutes was gone out of the 3 hours allotted, I would have done the tracks, whether it be a Four Seasons album, Beach Boys, Rolling Stones songbook, and I would have 50 minutes left with, you know, 16 musicians. Which included Jimmy Page, John Paul Jones, and I would then record anything I wanted, something new I was working on, or more often than not, doing elaborate demos of songs that Mick and Keith had written. So that makes up five or 6 things that are on side one of *Metamorphosis*. The Rolling

CONTINUED ON PAGE 32

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CONTINUED FROM PAGE 30

Stones are not playing on them. It's just Mick and Keith doing some vocals. Same is true of 'Out of Time.'

"Then I remembered that Mick had done a reference vocal for Chris Farlowe for 'Out of Time.' So I let Allen have it for *Metamorphosis* 'cause we needed a decent song. I mixed that and added a lot of people from Connecticut, bass players and background vocals that I used on a Donovan session. Same year. And that went onto the album with the Jimmy Miller-produced 'I Don't Know Why.'

"Stuff they worked on and not bothered to finish. For example, the version of Stevie Wonder's 'I Don't Know Why' which was recorded on the night Brian Jones died. The 'I Don't Know Why' that they recorded at Olympic, the night that dear Brian died, was like 1:30. Right?

"When I was putting together *Metamorphosis* in New York at the Record Plant in 1975, John Lennon was next door. Right? And I borrowed the horn people from Elephant's Memory. Stan Bronstein. And John Lennon said to me, 'Use him, man.' And I just suggested, 'I want a Jimmy Miller horn section.' (laughs).

"And they did that on 'I Don't Know Why.' And if you listen to it, Mick Jagger repeats the same verse and chorus three times. I just made it 3:40 with the addition of the horn section and the Connecticut musicians. And Allen Klein's classic words to me at the time were 'Don't worry Andrew. I've done the research. You could put shit on a Rolling Stones' record and it would still sell a quarter of a million in America alone.'

The soundtrack is a love letter to the music of 1960s-era Hollywood.

"As for the Stones' 'Out of Time' in this movie, maybe Quentin Tarantino is so vinyl anal he was familiar with *Metamorphosis*. Right? Good for him."

In a July 26, 2019 story on *Once Upon a Time in Hollywood* by Armond White in the *National Review*, contrasts the powerful exhibition of the Rolling Stones' "Out of Time" off the UK *Aftermath* in an earlier film from director Hal Ashby, *Coming Home*, with the "Out of Time" utilized in *Once Upon a Time in Hollywood*.

"Tarantino's pop sadism vents the undigested frustration of the juvenile mentality. The hit parade of half-obscure pop tunes is a mere distraction, proof that Tarantino's understanding of pop music — like his understanding of movies — is far shallower than we imagined. The Mamas and the Papa's trenchant 'Twelve Thirty (Young Girls Are Coming to the Canyon)' has been used more felicitously elsewhere, as was The Rolling Stones' 'Out of Time,' which Hal Ashby scored in *Coming Home* so that it expressed the forgotten romance and regret behind Sixties political

CONTINUED ON PAGE 34

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anxiety."

In a 2004 interview for my book *Hollywood Shack Job: Rock Music In Film and on Your Screen*, Andrew Loog Oldham was enthusiastic about the placement of his *Aftermath* master recording from RCA in *Coming Home*.

"'Out Of Time.' It's used twice in the *Coming Home* movie. I do remember, we all have our way of looking at it, survival mode, I am sure I reached Hal Ashby outside the cinema. I got (producer) Lou Adler, who knew him, to connect me. 'I want you to hear me while I still have a lump in my throat. Great. You

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CONTINUED FROM PAGE 34

just blew me away....'

"Not like I had never been moved. I've had a moment that will be with me forever. The double use of 'Out Of Time' as a political statement and a love statement was just incredible.

"Hal was on location and I reached him. If a piece of art has affected you like that either you want the person to see your eyes or the sound of your voice. And I was able to do it."

Harvey Kubernik is an award winning author of 15 books. His literary music anthology *Inside Cave Hollywood: The Harvey Kubernik Music InnerViews and InterViews Collection Vol. 1,* was published in December 2017, by Cave Hollywood. Kubernik's *The Doors Summer's Gone* was published by Other World Cottage Industries in February 2018.

Harvey's *The Doors: Summer's Gone* has been nominated for the 2019 Association for Recorded Sound Collections Awards for Excellence in Historical Recorded Sound Research.

During November 2018, Sterling/Barnes and Noble published Kubernik's *The Story of The Band From Big Pink to the Last Waltz.*

Harvey Kubernik's 1995 interview, *Berry Gordy: A Conversation With Mr. Motown,* that initially was published in 1995 in *Goldmine* and *HITS* magazines will be included in *The Pop, Rock & Soul Reader* edited by David Brackett to be published in 2019 by Oxford University Press.

This century Harvey penned the liner note booklets to the CD re-releases of Carole King's *Tapestry,* Allen Ginsberg's *Kaddish, Elvis Presley The '68 Comeback Special* and *The Ramones' End of the Century.*

In November 2006, Kubernik was a featured speaker discussing audiotape preservation and archiving at special hearings called by The Library of Congress and held in Hollywood, California.

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Penultimate Beatles

The Beatles revisit *Abbey Road* with special anniversary releases

BY HARVEY KUBERNIK

The Beatles, Tittenhurst Park, 22nd August 1969

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RELEASED SEPTEMBER 26, 1969, *Abbey Road* was not The Beatles' final album, as *Let It Be* followed in 1970, but it was the last one John, Paul, George, and Ringo recorded together as a band.

The Beatles will celebrate *Abbey Road*'s anniversary with assorted packages to be released worldwide on September 27 by Apple Corps Ltd./Capitol/UMe. the album's 17 tracks are newly mixed by producer Giles Martin and mix engineer Sam Okell in stereo, high res stereo, 5.1 surround, and Dolby Atmos, accompanied by 23 session recordings and demos, most of which are previously unreleased. To produce the mix, Giles was guided by the album's original stereo mix supervised by his father, George Martin.

For their work on *Abbey Road*, engineers Geoff Emerick and Phil McDonald won a GRAMMY Award® for Best Engineered Recording, Non-Classical.

"I had the wonderful opportunity of recording The Hollies at Abbey Road Studio Two while Beatles era EMI Chief Technical Engineer Ken Townsend was the then Studio Manager," reminisced record producer and engineer, Richard Bosworth, who offered some remarkable insights into sonic aspects of A*bbey Road*.

"He made a point of hanging out at the sessions as The Hollies were longtime friends and co-workers recording a string of hit singles and albums going back to 1964. Townsend was gracious and forthcoming explaining to me how he had designed ADT (automatic double tracking) tape flanging and STEED (send tape echo delay). Although familiar with these techniques and the mechanics of them it was extraordinary to have the actual inventor excitedly tell me his very personal story how it all came to pass. "Several years later I attended for the second time one of Phil Spector's annual birthday parties held for his daughter at a bowling alley/snack bar in Montrose California. There were always significant record making people at these functions, musicians, recording engineers, etc., some from Spector's own iconic productions.

"That year I was introduced me to the quiet unassuming Geoff Emerick. Mentioning that I had been trained as a producer/engineer by Val Garay whose work Emerick was aware of and admired

CONTINUED ON PAGE 40

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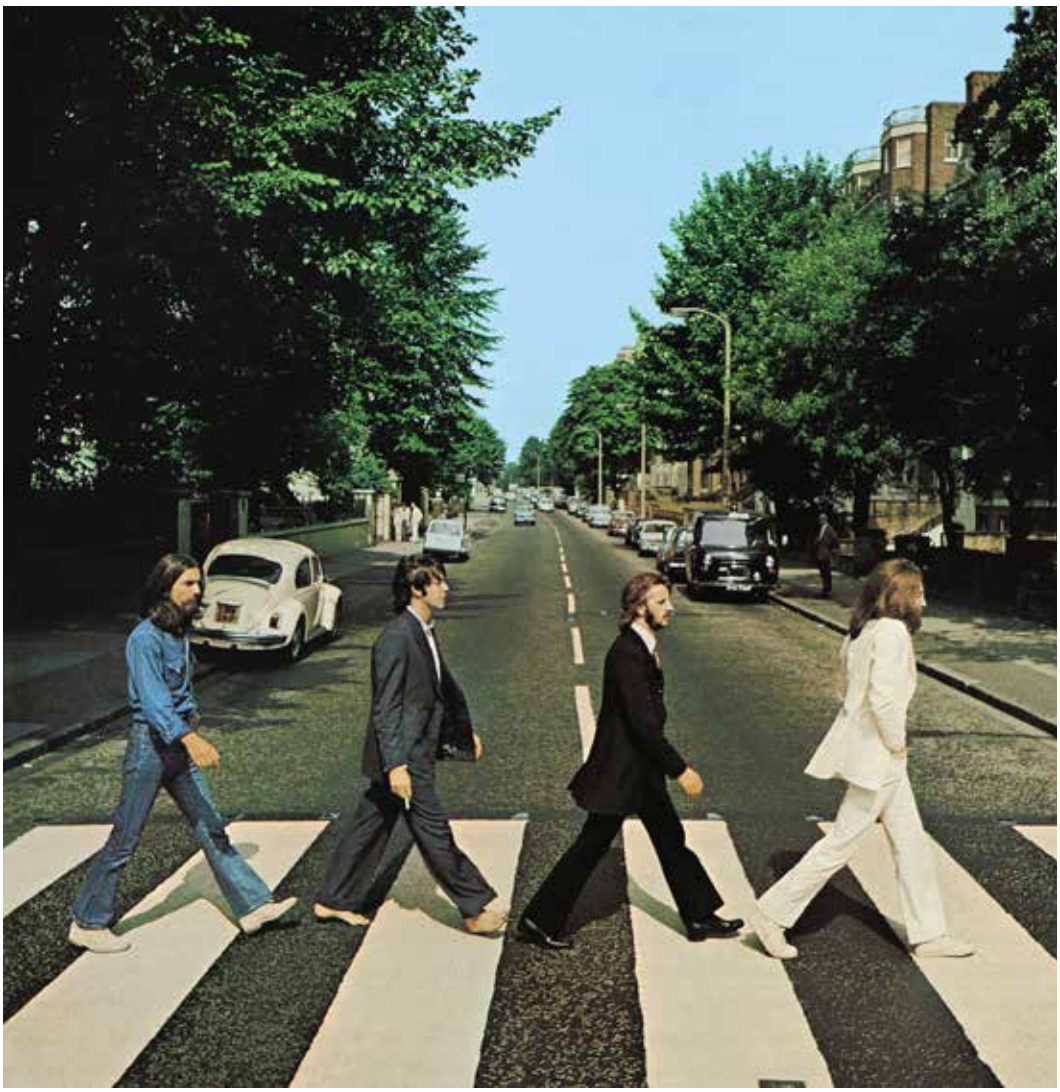

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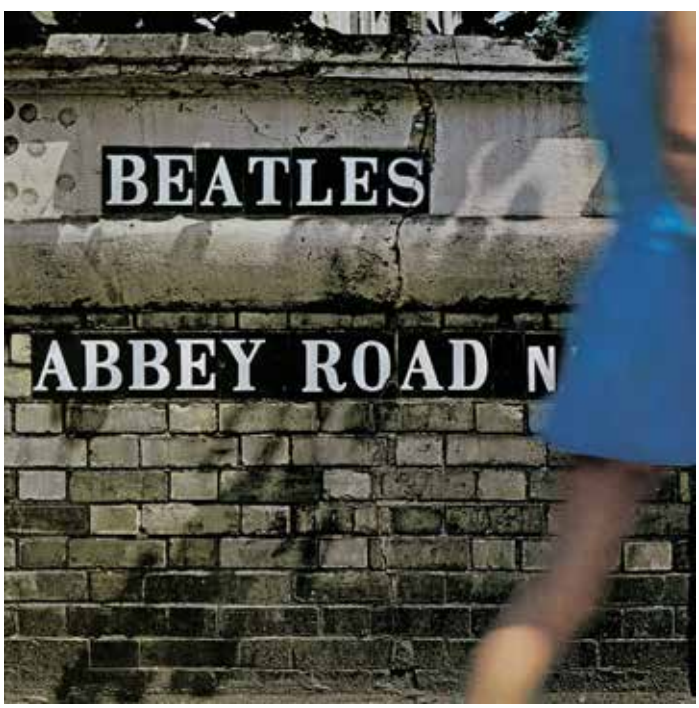
CONTINUED FROM PAGE 38

and that I worked on projects with Peter Asher who of course Geoff knew from EMI Studios going back to the 1960's. Emerick was very open to talk and answer questions about Beatle recording techniques. We started with *Revolver* and took it all the way to the *Beatles Anthology project.*

"Geoff was particularly interested in sharing with me the recording of *Abbey Road*. He explained 'When recording the album it was the first project to utilize the new solid state TG12345 EMI designed recording console. Up until then every session ever done by The Beatles and myself had been

CONTINUED ON PAGE 42



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The Beatles, Tittenhurst Park, 22nd August 1969
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achieved with the EMI REDD tube electronic audio desks. From the moment of that first session I was shocked to find the new solid state equipment sounded nothing like what we had all been accustomed to and I was absolutely distressed. I felt I had lost my sound! It was a real struggle at first to get things sonically happening.'

"Emerick also shared with me, 'Richard I want you to know one specific thing that will give valuable insight into the recording of the song 'Because.' I didn't use any compressors either in the recording or the mixing of that track, I tried to but every time I made the attempt it just didn't sound right so I did without. The Beatles themselves performed the song so beautifully with the proper dynamics that any attempt to change what they were doing instrumentally and especially vocally would have diminished their genius performance.'"

In 2007 I interviewed Giles Martin about his production of The Beatles' LOVE show by Cirque du Soleil at The Mirage in Las Vegas. I asked him about collaborating with the surviving group members and reflecting about re-mixing their landmark catalog.

"With both Ringo and Paul, my main memory, my biggest fondest moment, of the whole thing, was nothing to do with me, both Paul and Ringo said to me that I had been so sensitive with our material and really taken it in, and that means a great deal, but the thing that struck me was at Abbey Road was listening to 'Come Together' with them both and individually, they weren't together at the time, 'God, we were really good on this day. I remember this day. We really nailed this.'"

Harvey Kubernik is the author of 15 books, including titles on The Beatles, Leonard Cohen Neil Young and The Doors.

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Bobby Hutcherson and Harold Land

BY ARMAND LEWIS

IN 1975, DUTCH JAZZ CONcert promoter Wim Wigt decided it was time to start his own record label. Wigt had built up a strong business as a concert promoter and artist manager for a large number of well-known jazz artists, becoming one of the primary jazz promoters and artist managers in Europe. Wigt organized tours and festivals throughout Europe for such artists as Art Blakey, Dizzy Gillespie, Chet Baker, Freddie Hubbard, Machito, and many other artists, who would not only tour with Wigt's shows, but would also record for his label.

Once established, Timeless Records would sponsor an all-star group of modernists known simply as the "Timeless Allstars." Touring throughout Europe in the early 1980s, the basic lineup would consist of vibraphonist Bobby Hutcherson, tenor saxophonist Harold Land, pianist Cedar Walton, trombonist Curtis Fuller, bassist Buster Williams and drummer Billy Higgins.

Nominally led by Hutcherson and Land, this group of veteran modernists — all of whom had recorded for the major U.S. jazz labels of the 1950s through the 1970s — recorded just a handful of albums for Timeless under the Allstar moniker, playing original compositions from each band member as well as jazz standards in the hard-bop style.

Hutcherson and Land had a long history of collaboration, having partnered for several albums on Blue Note in the late 1960s and early '70s, though their backgrounds were very different in terms of musical generation as well as stylistic orientation. Land was born in 1928 and first became known for his playing in the Clifford Brown/ Max Roach be-bop group in the mid 1950s, while Hutcherson was born in 1941 and made his name with the more avant-garde sounds of Eric Dolphy and Sam Rivers in the 1960s.

As part of the ongoing series of German radio transcripts recorded at the "Onkel Po's Carnegie Hall" nightclub in Hamburg, Jazzline Records has released a night with Hutcherson, Land and company as the *Timeless Allstars At Onkel Po's Carnegie Hall – Hamburg 1982* (Jazzline N78063). The two LP set (also available on CD) features four extended hard-bop tracks (each running approximately 20 minutes each) allowing the band members to stretch out on a set of three original compositions and one standard.

Starting off with the Buster

CONTINUED ON PAGE 46

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Seattle, WA. Northwest Record Show at the Seattle Center Armory. 305 Harrison St. 10am – 4pm. Contact info: phone 206-850-2162 email msamplesj@aol.com

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San Francisco, CA. KUSF Rock N Swap. USF Campus McClaren Hall. 7am-3pm. $10 early admission 7am $3 general Admission after 10am. 415-386-5873 for info.

SATURDAY NOVEMBER 16

Olympia, WA. Olympia Record Show at Elk's Lodge 1818 4th Ave. 10am-4pm. $2. Info at 360-357-4755

SUNDAY NOVEMBER 17

Seattle WA. Lake City Record Show. Lake City Community Center. 12531 28th NE. 2 Blocks West of Lake City Way. FREE. 10am-4pm. 206-850-1588

Bobby Hutcherson performing at the Berkeley (CA) Jazz Festival in 1982.

BRIAN MCMILLEN/WIKIMEDIA COMMONS

BE BOP CONTINUED FROM PAGE 44

Williams composition "Tokudo," trombonist Fuller sets the stage for an angular bop tune which Hutcherson then smooths out with long flowing cascades of notes, rendering the feeling as smooth as glass, before Land turns up the heat again with a blistering solo. Williams himself is content in the roll of time-keeper, supporting Hutcherson and Land impeccably throughout the song.

The single standard on the LP, Victor Young's "My Foolish Heart," serves as a showcase for vibraphonist Hutcherson's skills with a ballad. Pianist Walton then picks up the pace with a fine solo that demonstrates why he was the "go-to" pianist from the 1960s through the 2000s, after which Hutcherson returns to create a dreamy, almost ethereal mood toward the end of the performance.

The Cedar Walton composition "Clockwise" again focuses on Hutcherson with the ensemble's choruses commenting on the fine vibe work that carry the pianist's tune to a most satisfying resolution. Again, Harold Land's tenor work is — as always — exemplary. Land should have been a major figure in 1950s and '60s jazz, but family issues kept him based in Los Angeles, where touring and recording opportunities were not as plentiful as in New York, so his career did not have the chance to develop as fully as it deserved to.

"My Foolish Heart," serves as a showcase for vibraphonist Hutcherson's skills with a ballad.

Land contributes the final tune of the album, his signature composition "Mapenzi." Not only a showcase for Land's post-Coltrane tenor sax, trombonist Curtis Fuller contributes an excellent extended solo, while both pianist Walton as well as vibraphonist Hutcherson cook right along both in support as well as their own solos. Special mention should be made of bassist Buster Williams and drummer Billy Higgins, who form an extremely tight rhythm section throughout the entire set.

This truly all-star group made only four LPs for the Timeless label, making the release of this set a major discovery. While the music on this album may have been made over 37 years ago, both the music and the musicians who recorded it will always remain timeless.

Armand Lewis buys and sells rare Jazz LPs. He can be reached at mrbluenote@peoplepc.com

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